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BAKER'S DARKEY PLAYS



THE OLD PARSON

WALTER H. BAKER & CO.
N223 WINTER STREET
BOSTON

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Plays for Amateur Theatricals.

BY GEORGE M. BAKER.

Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing Room Stage," "Handy Dramas," "The Exhibition Dramas," "A Baker's Dozen," etc.

Titles in this Type are New Plays.

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MY BROTHER'S KEEPER. 5 male, 3 female char. 15
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WALTER H. BAKER & CO., 23 Winter St., Boston.

THE OLD PARSON

A "First Part Finish" for a Negro
Minstrel Entertainment

EDITED BY
GEORGE H. COES

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Baker



BOSTON

Walter H. Baker & Co.

1893

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MR. W. Who's there?

PARSON. Your beloved parson, Reverend Doctor Julius X. Wideimouth, leader of de lambs in de flocks of Zion.

OMNES. It's de Parson! It's de Parson!

(*Enter PARSON, R. I E, with umbrella.*)

PARSON. Am dis de domicile whar de family ob de Barnrakes lives? Umph?

MRS. B. It am, your reverence.

PARSON. Yes? Den you has a darter dat's to be raffled for dis evening?

MRS. B. I have, your reverence. You see dat young man dar, Jackson Doolittle? He throwed three sixes, and de consequences is, he takes de chicken.

PARSON. Yes? Don't you find it rather chilly up around de (*local*)? Umph?

MRS. B. (*produces flask*). Well, 'tis kind er salubrious, dat's a fact. (*Gives to PARSON, who drinks.*)

PARSON. What is dat, old woman?

MRS. B. You know very well what it is. (*Drinks.*)

PARSON (*feels for book*). I lost my — (*to all*) have you seen anything of a Testament? (*Pulls out pack of cards; bus.*)

OMNES. Oh! oh!

PARSON. Dat's de New Testament; I want de old one. (*Pulls out book.*) Oh, here it is! Well, children, I am very sorry to be called upon to officiate on dis lemoncholy occasion; but such is life. Man is mortal, and must die. All flesh is grass, and grass is hay. We're here to-morrow and gone to-day. Eight men; where's de corpse?

MR. W. (*interrupting*). Parson, this is not a funeral; this is a wedding.

TOPSEY (*jumping up and down*). Parson. Parson. bring on your beer. How many parsons have we here? One, two, three, four — (*MR. B. knocks TOPSEY down; she gets up quick and goes to ARIMINTA for protection.*)

MR. B. Hush your business! Whar do you think you is — in de circus?

PARSON. Well, children, dis am a great world to live in. To spend or lend or give in. But to beg or borrow, or git a man's own, it's de very worst world dat ever was known. You are about to plunge yourselves in de miseries of matricide.

MRS. B. No, no; matrimony.

PARSON. Yes. I got de wrong page. You are about to join in de holy bands of padlock.

MRS. B. No, no; wedlock.

PARSON. Yes. You are about to shuffle off dis coil of single cussedness.

MRS. B. No, no; blessedness.

PARSON. Yes. Dis has been de custom since de good old days of Adam. Adam was a man of singular dis-temper. He didn't go runnin' around like de young men of de present day. No! What did he do? (*He makes an effort to strike TOPSEY.*) Go away, else I'll lay you out, sissy.

MRS. B. No, you won't! I'll do all de layin' out dat's to be done here.

PARSON. What did he do?

MRS. B. Yes, dat's it; tell us what he done.

PARSON. He went across to his uncle's house and borrowed his old white mule. Went down to Eve's house, and settled de business thar and then. Which one is de Barnrakes?

(DOOLITTLE and ARIMINTA come to C.)

PARSON (*goes behind them*). Ariminta Barnrakes, grasp the right hand of Mr. Hoehandle!

MRS. B. No; Doolittle.

PARSON. Yes; Doolittles. Do you swear to speak de truth, de whole truth, and nothing but de truth?

MRS. B. No, no; you are marryin' 'em; you ain't in de court-house.

PARSON. Didn't dey do dere courtin' here? Oh, no; I got in de wrong district. Jackson Doolittle, do you take this young girl to be you un-lawful wedded wife, to love, honor, and dis-obey her as long as you live, so help you Weehawken?

ARIMINTA. I do, I do, I do!

PARSON. Den, Miss Ariminta Barnrakes, do you take dis young scalawag to be your un-lawful wedded husband, to love, honor, and dis-obey him as long as you live, so help you Syracuse?

JACKSON. I do, I do, I do!

PARSON. Den it is de will of your beloved parson dat you be taken from whence you came, and dar to remain until the thirty-first day of Septober, then to be taken out and hung by the neck —

(ARIMINTA swoons in JACKSON'S arms; PARSON goes to R.)

MR. W. Parson, you're wrong; they are married.

PARSON. Yes. Some one has been foolin' wid de Testament. (*Goes between them.*) Den, children, I pronounce you hermetically sealed, in every lawful way, man and wife, accordin' to Hoyle. May you both live long and prosper. May you both have grandchildren.

BOTH. Oh, oh!

PARSON. De bill of cost on dis occasion is just fifteen cents.

(TOPSEY hits PARSON with the meal-bag; PARSON strips quick to a prize-fighter, and strikes an attitude; TOPSEY runs behind MRS. B.)

PARSON. Oh, I am a man of peace, and de leader of de church of Zion, but you bet your sweet life I can lick the man that struck

me with that meal-bag. It goes! Any man fools wid me is losing time.

MR. W. Parson, it's all a mistake — don't get excited. Come, it's within a half-second of twelve o'clock. (*Clock strikes twelve outside.*)

OMNES. We wish the bridal couple a happy New Year. (*Music; chord.*)

PARSON (*sings*). "Hear dem Bells," etc.

CURTAIN.

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THE WAY TO HIS POCKET. A Comedy in One Act. By ESTHER B. TIFFANY. For two male and three female characters. Scene, an interior; costumes modern. All its requirements are simple to the last degree, and offer no difficulties. This little play is in Miss Tiffany's best vein, and admirably continues the series of parlor pieces, refined in humor and clever in plan, of which she is the author. Plays about an hour. (1889.)

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Price, 25 Cents.

Baker's Monthly Bulletin.

OUT OF HIS SPHERE. A Comedy in Three Acts. By DAVID HILL. Five male, three female characters. Scenery, two simple interiors. The leading character is an old farmer, whose wish for the comforts of city life and the luxuries of wealth is answered in an unexpected and embarrassing manner. The piece abounds in rustic humor, the contrast between the simple old countryman and his city surroundings being ludicrously emphasized. All the characters are good and the piece easy to produce. Plays one hour and a half. (1889.)

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OUT OF THE SHADOW; OR, A NOBLE SACRIFICE. A Drama in Three Acts. For six male and three female characters. By A. VATTER and J. E. SPENCER. Costumes modern; scenery not difficult. The scene is laid in a New England factory town. The story is a strong and dramatic one, abounding in effective situations. The hero, an ex-convict, has won fortune and reputation in a new land, but is ever haunted by the shadow of disgrace, which finally comes to him in the person of Ramenoff, a fellow-convict. The climax of the piece is Ramenoff's abandonment of his pursuit for the love of his daughter, whom his avowal will disgrace. Two strong leading parts for men, and good comedy character. The third act reaches a climax of unusual power, and will electrify an audience. Plays two hours and a half. (1889.) Price, 25 Cent.

A BLACK DIAMOND. A Comedy in Two Acts. By M. R. ORNE. Three male and five female characters. Scene, an easy interior; costumes modern. The leading character is a colored soubrette of the general flavor of Topsy in "Uncle Tom"—a great part for a lively comedy actress. Other characters good. A lively little play. (1890.)

A KETTLE OF FISH. A Farceical Comedy in Three Acts. Six male, four female characters. Costumes, modern; scenery all interiors. This amusing piece is adapted from the same source from which Mr. Daly derived his popular "7-20-8," and is a sure humorous hit. Time in playing, two hours and a quarter. (1890.)

NOTE.—The sole right to publicly perform adaptations from this source is claimed by MR. AUGUSTIN DALY. As, therefore, no right to play it can be given to purchasers of the books, the piece has been withdrawn from sale.

A BOX OF MONKEYS. A Parlor Farce in Two Acts. By GRACE L. FURNISS. Two male and three female characters. Scene, an easy interior, the same for both acts; costumes modern. This clever little play of modern society is strong in interest, brilliant in dialogue, sprightly and graceful in movement. It can be successfully played in a parlor without scenery. Sierra Bengaline, the heroine, is a typical American girl, full of fun and go. A capital part. Plays one hour and a half. (1889.)

A LION AMONG LADIES. A Parlor Comedy in Two Acts. By WM. F. MACY. Four male and four female characters. Scene, a simple interior, the same for both acts; costumes modern; time in representation, one hour. This little play was performed by the author and some friends with great success on several occasions. It is interesting, bright, easy to do, and has the unusual feature of construction that the female parts, two of which are especially good, are most prominent in the action. Plays an hour and a half. (1890.)

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A SEQUEL TO THE PEAK SISTERS.

Price, - - - 15 Cents.

SYNOPSIS.

SCENE.—The exhibition hall of Sister Keziah's Show. Sister Keziah's introductory lecture. Johnathan, the bashful assistant. Introductory hymn. Introduction of the "freaks." DANIEL MCGINTY *redivivus*. Daniel's song. LUCIA ZARATE, the celebrated Mexican dwarf. KIOTO, the shortest man alive, *not financially*. The wonderful MERMAID. The Mermaid's song. CASSIUS WHITE, the ossified boy. A "rocky" recitation. KALLULU, the only specimen of his kind in captivity; illustrated by cuts. SIGNOR GALASSI, the celebrated Glass-Eater. Galassi sings. ALLEGRO PENSEROSO, the wonderful two-headed girl; not to be confounded with the more common two-faced girl. Two ways of eating a pickle. IDA and IONE, the Grecian maidens. RAPHAEL TINTORET, the blind painter, who paints blinds in full view of the audience. AH CHIN and WUN LUNG, the Chinese twins, extremely well connected from birth. "The Land of Tea." KA-FOOZLE-FUM, the Turkish vocalist. Grand finale and curtain.



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